I'm writing this column on the last weekend of August, a time when, like many of you, I've been looking ahead to the coming academic year with the usual mix of anticipation and anxiety, finalizing course outlines, developing course materials, and doing the usual course preparation. Having taught mostly online for the past two years, I'm looking forward to returning to the classroom, but know that my teaching and my students' expectations have been changed by the pandemic experience, changed in ways that I know I don't entirely realize as yet and can't entirely predict. I know that some of my students in my third-year course have not set foot in a university classroom since March 2020 and in some cases have never done so.
As I’m writing this, I’m still waiting to hear whether my university will be requiring masks in classes in the Fall term, and know that whatever decision the university makes will result in some students feeling more anxious about coming to class, and possibly leave them feeling that the classroom will not be a comfortable or safe learning environment. The pandemic and the resulting public health measures (and other responses by governments and other institutions, including universities) have exacerbated social and political divisions, and I’m sure many of you have already seen evidence of this in your classrooms.

As disruptive as the Covid pandemic has been, and continues to be, there is much else for us and our students to be concerned about: War, whether the widely covered war in Ukraine, the civil war in Ethiopia, or the various other conflicts around the world; economic disruption, partly resulting from the war in Ukraine, including heightened anxieties of inflation and fears of fuel and food shortages; a lack of affordable housing; the health-care crisis across Canada; the ongoing climate crisis; the racism, oppression, and dispossession endemic to settler colonialism; the calls for social justice and truth and reconciliation and the backlash against them; the rise of the alt-right and the conspiracy theories and disinformation spread by them. These and much more directly and indirectly affect us and our students in disparate ways and will inevitably have an impact on our teaching and learning, as they should.

As is made clear by the shocking restructuring of Laurentian University, which displayed a deep disregard for academic governance and collective agreements, or the deep cuts to university budgets in some provinces, or even the longstanding underfunding of universities in Ontario and elsewhere, we teach and learn in a context in which universities struggle to convince governments to provide sufficient public funding. The result, of course, is inequitable and exploitative labour practices, excessive reliance on tuition from international students, and a devaluing of humanities disciplines that are insufficiently aligned with governmental and corporate priorities.

We know that the discipline of ‘English’ has been and continues to be deeply implicated in settler colonialism and can and has been instrumentalized to support white supremacy and reactionary politics. The current debates about the discipline (such as the conference reported on by Sarah Banting in this issue) are important ones for us all, as they ask us to think about what, how, and why we teach and imagine an English Department (or whatever we might want to call it) for the 21st century. Like all of you, I’m sure, I hope that the work that we do in our teaching and learning, in our research and creative practice, and in our community engagement can productively respond to the challenges facing our students, our communities, our societies, and our universities.

Since I first attended ACCUTE’s annual conference at Memorial in 1997, I’ve always appreciated the ways in which ACCUTE provides a forum for disciplinary and professional discussions and encourages dialogue across and between fields of study.
As the professional association for all those who teach and study ‘English,’ ACCUTE is a community of graduate students and faculty members in different positions (tenure-stream, limited-term, and contract) and from a diverse range of institutions across Canada. As an ACCUTE member you are invited to share your perspectives, scholarship, and creative work and to engage in debates about our discipline, the profession, and the world in which we teach and learn, whether at our annual conference, online workshops and panels, or the pages of The Angle or English Studies in Canada.

We look forward to returning to an in-person meeting of the Congress of Social Sciences and Humanities for the first time since 2019. The theme of this year’s Congress, being held at York University, is Reckonings and Re-Imaginings, which is a theme that is well aligned with the creative and scholarly work being engaged in by ACCUTE members. We are in the early stages of planning for this year’s annual ACCUTE conference, which will take place from May 27-30. I direct your attention to the conference Call for Papers in this issue and encourage you to submit a proposal to the general call, one of our exciting member-organized panels, or the creative-writing panels being organized by the Creative Writing Caucus. The 2022 conference in Montreal was a great success, and we hope to build on that experience in 2023. More details will follow over the coming months.

Thanks to Gregory Betts for steering ACCUTE through a very challenging time during his tenure as President from 2020-22. Thanks to him and the rest of the team at Brock, including Ronald Cummings (VP in 2020-21), Neta Gordon (VP in 2021-22), and Erin Knight, the Office Coordinator, ACCUTE not only survived all the disruptions of the past couple of years, but thrived. I’m very pleased that Erin has agreed to continue as Office Coordinator for the next two years, joining me and Cheryl Lousley, who will be serving as Vice-President, in the ACCUTE office. As a new executive, Cheryl and I are lucky to have the support of Erin and a great Board of Directors. Continuing members include Sarah Banting (Mount Royal, Member-at-Large – Priestley Prize), Kit Dobson (Calgary, Member at Large responsible for the Committee for Professional Concerns), Shazia Hafiz Ramji (Calgary, Creative Writing Collective), Allan Pero (Western, Editor of English Studies in Canada), and Gregory Betts (Brock, now in the role of Past President). We are pleased to welcome the new Board members: Carellin Brooks (UBC, Contract Academic Faculty Caucus), Krista Collier-Jarvis (Dalhousie, Graduate Student Caucus), Mark Kaethler (Medicine Hat, Member-at-Large – Colleges), and Susie O'Brien (McMaster, President of Canadian Association of Chairs of English). Thanks to all the members of the Board for their willingness to serve.

I look forward to serving ACCUTE members in my role as President over the next two years. If you have any questions, concerns, or suggestions, please don’t hesitate to contact me at division@lakeheadu.ca.
REPORT ON BIPOC MEETING AT ACCUTE 2022

AMATORITSERO EDE

Amatoritsero Ede is an internationally award-winning poet born in Nigeria. He has three poetry collections, A Writer’s Pains & Caribbean Blues, Globetrotter & Hitler’s Children, and recently, Teardrops on the Weser (2021). Imaginations Many Rooms, a collection of essays, was published in August. He is Assistant Professor of English at Mount Allison University and Publisher and Managing Editor of Maple Tree Literary Supplement.

At the 2022 ACCUTE Conference in Montreal, Amatoritsero Ede coordinated two meetings (one in-person and one online) of BIPOC members of ACCUTE. If you are interested in being involved with the BIPOC meeting group at Congress 2023, please email info.accute@gmail.com.

ACCUTE held BIPOC member meetings during the 2022 annual conference in Montreal this past May. The meetings were both virtual and in real time and on different days to accommodate those who could not make it to Montreal for one reason or the other. The agenda was mainly to plan what the future of a regular BIPOC caucus within ACCUTE should look like. The meeting discussed the need for a yearly agenda, starting in 2023, with a keynote address focused on a specific chosen topic for specific years. It expressed the need to collectively come up with such special topics via email communication ahead of time.

There was a discussion of socialization issues such as hiring, community advocacy, helping potential members navigate/ access the BIPOC platform, anti-racism, decolonial pedagogy, and the need for BIPOC student support groups. With respect to academic hiring matters, it was suggested that the BIPOC caucus should liaise with the academic department chairs group, which meets during ACCUTE conferences to discuss job advertorials and advocacy.

The need to set up inaugural BIPOC offices with specific responsibilities was emphasized. As such, for there to be a vibrant and organized BIPOC meeting in 2023, it is paramount to now volunteer, elect or nominate BIPOC founding members for administrative positions. Taking up these offices is particularly pertinent for those who were present either online or physically at the May 2022 ACCUTE meeting. Nevertheless, potential BIPOC members who were not present at the meeting and who are ACCUTE members could also volunteer or be nominated. Organizing elective offices is then the next order of business to realize the goal of an active BIPOC caucus for the foreseeable future and for an immediate 2023 meeting during the yearly ACCUTE conference.
TWO POEMS

BY CORNEL BOGLE

in the

night,

Quiet
catastrophes

traffic the
day’s disasters,
yesterday’s pain
As I search
the moon

Still wishing

Cornel Bogle is a Sessional Assistant Professor in the Department of Humanities at York University. He is a scholar of Black, Caribbean, and Canadian literature. His scholarly criticism has been published, or is forthcoming, in journals such as Canadian Literature, the Journal of West Indian Literature, Studies in Canadian Literature, sx salon, and Topia. His poetry has appeared in Pree: Caribbean Literature, Bookmarked, Moko Magazine, and Arc Poetry Magazine. He is co-editor, with Dr. Michael Bucknor, of a forthcoming special issue of Canada and Beyond on Recognition and Recovery of Caribbean Canadian Cultural Production. He is currently working on a monograph entitled As Man which combines critical research and creative writing to engage with personal, literary, and epistolary archives of male writers in the Caribbean diaspora.
As graduate students, we often undervalue and subsequently downplay our contributions to our discipline. However, in 2022, it was noted that graduate students comprised 33% of the ACCUTE membership base, which is approximately a 5% increase over the previous year. When 1/3 of the critical scholarship and creative writing coming out of ACCUTE belongs to graduate students, we should be realising that our voices are much more powerful and valuable to the future of our discipline than we generally give ourselves credit.

Like many graduate students, I’m prone to listening to that little, yet powerful imposter syndrome voice. As the President of the GSC, however, I am seeking ways to empower graduate students in English, Creative Writing, and interdisciplinary programs that intersect with our work. To begin, I want to respond to some wise words that our ACCUTE Past President, Gregory Betts, shared during his final president’s report.

Betts brought forth this idea of “how to build and unbuild this discipline.” There are many ways we can approach this idea, but for me, this means responding to and unsettling the current status quo. After all, my research is about applying Indigenous approaches to knowledge (unbuilding) to the Gothic (status quo), so I’m enthralled with this idea of building and unbuilding.

During the Indigenous YA panel at ACCUTE 2022, one of the panelists rightfully expressed how “when you hear a story, you’re called into action to do something with that story.” As literature scholars, we understand this more than most, so how can we harness the call to action that story invites as a way of building and unbuilding English? The GSC panel for Congress 2023 will focus on storytelling and the many ways it can be used to reconcile experiences of displacement; therefore, I want to invite you, the many amazing graduate students of ACCUTE, to elevate your own voices and critically consider the ways in which your research can build and unbuild (and rebuild) this discipline.
FALL 2022

WHAT IS THE GSC?

The Graduate Student Caucus (GSC) of ACCUTE represents the needs and varied interests of graduate students in English across Canada. Comprised of student representatives from English and Comparative Literature departments across Canada, the GSC elects an executive body at its annual meeting during Congress. For more information on the GSC and how to become involved, please email Krista at gsc.accute@gmail.com.

How to become involved with the GSC:

- Join the GSC as a student representative for your institution
- Submit a proposal to the GSC’s panel for ACCUTE 2023
- Join us at ACCUTE 2023! The GSC hosts a grad pub night as well as other networking events
- Run for the GSC Exec during the annual meeting at ACCUTE 2023

2022 Graduate Student Survey Report:

The GSC Survey collects both qualitative and quantitative data about English graduate programs in institutions across Canada. This survey can be used for personal use to learn more about the various programs offered across Canada (including tuition costs, TA wages, program requirements, and more) and about the GSC. It can also be used by graduate students and/or graduate student societies to advocate for change in their departments.

The Graduate Student Survey Report is available to view or download here.

The 2023 ACCUTE Conference CFP is now OPEN. We are accepting proposals of 300-500 words to the General Call, Member-Organized Panels, Creative Writing Panels, and Joint-Sponsored Panels.

The full CFP is available in this issue and at accute.ca/congress2023. Deadline: 15 November 2022.
COATHANGER

BY DAVE HICKEY

Not the triangle the percussionist plays—except for the odd clang in the closet—you spend your days muffled by the weight of warm things. I liken you to a few curves with a hook for a tail, which is nobody’s idea of a good host, and yet you take our coats all the same. This morning, a doll’s head is stuck in the bathroom drain, and you, my lean simpleton, must be bent and straightened, so as to scoop what’s left of the darling figure whose thoughts rolled into darkness. If it makes you feel any better, someone needs to go fishing in me, too. A minor procedure, the doctor explains over the phone, and it sounds like he’s eating his lunch. Esophagus, I say, leaning over the sink. No wonder I don’t look inside myself more, so many parts stored and labelled in Latin. Everyday they come back to me headless, small hands learning their force. Molded bodies carried off in fits of grief over what’s missing. Here, she says, it’s sad. You’re tall. Please fix it. I jiggle the metal rod, feel every part the hero for salvaging my daughter’s losses. For you: one head, grafted back in place. I hold it out, a bit foul from the drain, but still the visitor she wished from an unseen world. It’s all she’s ever asked for.
CONCISE GUIDE

To pickling. To palm reading. To pediatric arrhythmias. To buying and caring for the archangel pigeon.
To cloud computing. To car repair.
To making your case and getting results. To glazing ceramics. To ethical philosophy with a focus on the metaphysics of morals. To over-the-counter sleep medications.
To chemical hazards. To fifty must-try BC wines. To existing and emerging vehicle routing problem variants.
To managing juvenile asthma in a time of viral outbreak. To forest fires. To funk music. To unattributed quotations. To the algebraic-geometric structure of the simplex, the sample space for compositional data analysis. To getting a good sun tan. To avalanches. To neap and spring tides. To standing your ground. To losing your mind.
To ancient lords and edifices. To optimal conditions for maintaining a butterfly garden. To alchemy. To getting your app up and running. To foraging. To carnations.
To reincarnation. To the extinct species of pre-modern times.
To gaps in nature. To sequels. To coincidence studies. To the moths of Great Britain.
To the principles of holographic scaling. To minimalism, or how to remove the noise from your surroundings and live happier. To spellcraft. To acrobatics.
To aircraft worthiness. To packing for a trip by parachute. To shooting expired film. To keeping live sea monkeys.
To tap shoes for the working professional. To travelling through time with a two-way ticket. To lightning striking the clock tower at precisely 10:04 pm. To the negative charge that set off a WWII bomb buried in the mines of Belgium.
To finding electric shock survivors online. To surviving online forums. To surviving adolescence.
To surviving obsolescence. To surviving. To sea winds. To getting a better signal. To broadcast sign-offs.
To writing I love you in a frosty windshield. To content warnings. To popular chlorines. To getting rid of sweaty palms. To sensitive skin. To humming objects. To soft robotics.
To spotting lost theatres with satellites.

Dave Hickey is the author of two books of poetry, In Lights of a Midnight Plow and Open Air Bindery, both published by Bibilioasis. He teaches at the University of Prince Edward Island.
REFLECTING ON “ENGLISH AND THE HUMANITIES HERE, NOW”

SARAH BANTING, MEMBER-AT-LARGE, PRIESTLEY PRIZE

Sarah Banting is an Associate Professor in the Department of English, Languages, and Cultures at Mount Royal University in Calgary. In April 2022, she coordinated a hybrid workshop at Mount Royal University called “English and the Humanities, Here, Now.” The discussions were concerned with these questions: What is at the heart of an English degree? What gives it necessary breadth, depth, and rigour? What — if anything — is core material that must be studied? What are the skills that our students must learn? Should it be called “English”?

Last spring, a group of about fifty faculty and students from across Canada met in hybrid mode — in a room at Mount Royal University and in virtual space — to talk about the English Major. My research assistant, Madeline Scarlett, and I had organized the “English and the Humanities Here, Now” workshop because we wanted to learn from colleagues how to think about the future of the undergraduate English degree at Mount Royal, in Alberta generally, and beyond. The Alberta government’s stated focus on “Building Skills for Jobs” in post-secondary education distills the very sort of economic policies that threaten Humanities programs well beyond our province. We hoped that college and university teachers of English from across Canada would find it valuable to come together to think about the English Major, despite the diversity of our institutions and programs, of our provincial contexts and department identities.

For me, for Madeline, and I hope for many attendees, it was a challenging, stimulating, and rewarding conversation. I heard the word “timely” frequently, in response to our call for papers and the conference itself: it felt necessary to be talking about these things now. And some participants have remarked that it was reassuring to recognize that departments across Canada are experiencing versions of the same complex, disparate bundle of pressures their home departments are facing. Among these pressures, we remarked on

- dwindling institutional support;
- dwindling faculty complements, as professors retire without replacement;
- and our deep, inertia-encouraging integration with other programs, as non-Major students from across the university take our courses to satisfy their own requirements.
We also spoke about the pressing need for change:

- an intensifying imperative to recognize and address the colonialism inherent in traditional degree structures;
- in some quarters, a growing discomfort with the name “English,” but no shared sense of a better name;
- a bewildering observation that what we really care about — what we are really spending time on in our courses — is not reflected in traditional course names or degree requirements;
- and a sense of public disinterest in our degrees.

But we also affirmed our commitment to the great value in much of what we do, however difficult it may be to communicate that value.

There were, as you can imagine, strong arguments for both what must be relinquished and what must be insistently preserved. Jocelyn Williams (herself a Canadianist) spoke of giving up the Canadian literature degree requirement — to decolonize, and also to make it possible to offer a degree with only three full-time faculty members. Carolyn Lesjak told us about SFU's emergence from a recent, mid-pandemic curriculum redesign having done away with traditional period and nation requirements in favour of thematic courses. The new structure, Lesjak explained, seemed to better capture what faculty members were actually focused on in their scholarship and pedagogy, and was designed, they hoped, to dispel the image in students' eyes of a discipline that was “so white.” Randy Schroeder encouraged us to set aside theories of narrative and meaning-making that have been outstripped by recent work in the social sciences.

More relinquishing: Karen Manarin persuasively showed us that we could redesign a degree to have meaningful scaffolding if we could let go of naming courses for what students would read, and name courses instead for what students would learn to do. Kit Dobson proposed that we might find a way forward if we exerted “as little ownership as possible” over the literatures we steward. Cecily Devereux recounted, hauntingly, what her department has recently been forced to relinquish: the Centre for Humanities building that has long been its home at the University of Alberta. And Mario Trono stirringly exhorted us to change the name and the public explanations of our degree, since what we have traditionally said about it no longer communicates what we think it does.

Arguments for preservation focused on literary history, naturally, but also on the set of difficult-to-describe values and experiences that we hold most dear in English studies. Jonathan Goossen and Cliff Werier each spoke about the value of teaching “old books,” remarking on the rewards for students of coming into contact with past worldviews — an experience, Goossen remarked, that is every bit an encounter with diversity and difference. Werier insisted that historical texts and their context are generally taught through a very contemporary lens, and that we should remember our own experiences of falling in love with the English language itself, and its literatures.
Love — and its adjacent values: wisdom, flourishing, the spark of discovery and creation — was spoken of repeatedly, as participants struggled to articulate what most moves us about the disciplinary work we do. We pointed to creative writing as one area that students flock to. We found ourselves naming experiences that we believe in but can only describe vaguely. Students’ encounters with what is unfamiliar and challenging, for example. Their struggles to read difficult, complex texts — when those struggles are embraced and ultimately rewarded. The delights of close reading literary and cultural materials themselves. Resource-intensive but sought-after offerings in experiential learning.

Perhaps the two most poignant and challenging panels, for me, were those presented by students. A panel of poised-to-graduate doctoral candidates from UBC — Madeleine Reddon, Sheila Giffen, and Deena Dinat — spoke of what they had gained from their work in English, but also the reasons why their emerging careers were propelling them away from this discipline. Their experience was a complicated mixture of appreciation for English's methods and alienation from its politics and traditions. Reddon, Giffen, and Dinat were being courted as teachers by areas outside of English, where their ability to lead students through a close study of literary texts was highly valued for how it enabled an examination of social structures. And they were attracted to other areas because, though these areas may be even more precariously funded than English, they are less encumbered by what Reddon called “frameworks for reading” that reiterate and naturalize “colonial values as norms.”

The undergraduate panel — Mount Royal University Honours English students Madeline Scarlett and Liv Brodowski, and recent Honours graduate Audrey Jamieson — likewise taught us some hard lessons. They claimed passionate appreciation for what they've gained from their degrees, including permission to explore their own ideas, opportunities to learn from professors one-on-one outside the classroom, and the abilities to read and write well. They had learned, valuably, how to learn basically “anything” in a week. They wished that all Majors could have the kind of valuable capstone experience that Honours English had given them.

But Scarlett, Brodowski, and Jamieson spoke very clearly about their frustrations: that they were given no clear sense, early on, of what their career options were (and that “professor” wasn’t a job much worth seeking); that the degree offered little explicitly practical training or experience working with the public; that even their most brilliant coursework was destined to do nothing but sit uselessly in a drawer. Brodowski compared this experience to writing a Wiki page for her Indigenous Literatures course: that page is still out there for the world to read. Most resounding, for me, was their point that they were given little explicit guidance, at any stage of their degree, about how everything connected. How did their assignments support them acquiring the splendid skills keynote speaker Paul Jay had attributed to English graduates? How could exercises
in literary analysis, with their peculiar habits of reasoning from the particular text to the general idea, transfer to other spheres of activity, which have different habits? How did the day-to-day activities of a course correlate, even, to the lofty aims claimed on its syllabus?

I remain moved, thinking back on “English and the Humanities Here, Now,” by several things. One: how difficult it is to redesign our degrees — especially given their interpenetration with other degrees, especially in Covid, especially when everyone is stretched thin. But we were reminded that it can be done, if we work together. Two: that English has real problems right now. And even with our considerable capacity to put complex ideas into words, we’re frequently most tongue-tied when we try to say plausibly what is valuable about our work. And three: that there are small but real places to start. Such as, for example, and to my real surprise, the syllabus. Our syllabuses — alongside the conversations with students that must happen throughout the semester and their degree — can do more to explain how everything fits together. Philip Mingay, who spoke to us about the complexities of managing inter-institution transfer credits, remarked that syllabuses are currency in that market. They may even, if we coordinate efforts, offer an opportunity to tell our governments what they should want from our courses.

So let’s get started.

Sarah Banting is Chair of the F.E.L. Priestley Prize Committee. She and the other committed members of the 2021/2022 jury — Lorraine York (McMaster University), Andrea Beverly (Mount Allison University), Katja Thieme (University of British Columbia), and Anna Veprinska (University of Toronto) — adjudicated the Priestley Prize Award, which recognizes and acknowledges the best essay published in English Studies in Canada over the past year.

ACCUTE congratulates Maral Aguilera-Moradipour, who was awarded the 2022 F. E. L. Priestley Prize for her article “Celestial and Terrestrial Constellations: Relationality and Migration in Rebecca Belmore’s Biinjiya’ing Onji (From Inside),” (ESC 45.3.) Maral Aguilera-Moradipour is a postdoctoral fellow in the Department of Arts, Culture and Media at the University of Toronto Scarborough where her areas of interest include: critical refugee studies, anticolonial and Indigenous thought, and the digital humanities.
BIRD WEDDING

BY PHOEBE JENNER

There is a chapel in the oak wood,
None too tall and made of nothing but green branches
Arching up, needing no cornerstone.
A dark door opens, and out comes a jester-hatted hawk
With red eyes and green breeches;
On his wing, a milk-veiled jay.

This is not a wedding party. Birds have no knowledge of ceremony.
But they have their mockingbird ways, and it is not strange to think that they might,
After so many centuries,
Take some human customs for their own.

Mindless imitation of the sacred,
Ceering and cawing,
Talons ripping veils and shredding lilies;
Wed together, but unconscious of this bond,
Not knowing yet that in five years,
One in the valleys, the other in the steppes,
They will fly upon the same wind and think of acorns.

Phoebe Jenner is a Creative Writing Master’s student at the University of Toronto. A recent graduate of the University of Toronto’s English specialist program, she has worked on-campus as a research assistant in the English department and an editorial assistant for Goose: An Annual Review of Short Fiction. Her work can be found in Acta Victoriana and The Trinity Review.
ACCUTE is pleased to announce the publication of *Learned* (Book*hug Press), the first collection of poetry by ACCUTE Contract Academic Faculty Representative, Carellin Brooks (UBC). Carellin Brooks writes in a wide array of genres: her other publications include the monograph *Every Inch a Woman* (UBC Press), a cultural history titled *Wreck Beach* (New Star), the creative nonfiction *Fresh Hell* (Demeter Press), and a novel, *One Hundred Days of Rain* (Book*hug), also published in French translation.

*From the publisher:*
Set in the 90s, alternating between the storied quads of Oxford University and the dank recesses of London pubs given over to public displays of queer BDSM, *Learned* chronicles poet and Rhodes Scholar Carellin Brooks’ extreme explorations of mind and body. In these poems, the speaker trembles on the verge of discovery, pushing her physical limits through practices of pain, permission, and pleasure. But her inability to negotiate the unspoken elite codes of Oxford begs the question: how to unlearn a legacy of family dissolution and abuse? Bold, nuanced, and ultimately triumphant, *Learned* chronicles an intimate education in flesh, desire, and bodily memory.

*Praise for Learned:*

“Part dream or fantasy, part role play, these are half-remembered poems from a disappearing life, a hushed ego trying to recall its origins. They function like a hole in a public stall, a peep show, allowing only glimpses of the speaker’s sexual education. She records her younger self navigating that illicit grey zone between pleasure and pain, permission and complicity, and control as a tool for release, perhaps to remake how she understands the history of her body, and what others have done and can now do with it. Playful, sometimes frightening, always beguiling poems, from a writer I greatly admire.”

—Michael V. Smith, author of *Bad Ideas*
Amatoritsero Ede (Mount Allison University) announces the publication of his essay collection, *Imagination's Many Rooms*, released by Griots Lounge Publishing last month.

**Excerpt from "Harry and the Boys":**

I am afraid we do not keep secrets in these otherworldly realms, and I must say this. Your poverty as a student was legendary! Of course, you made up for it in intellectual wealth. But I remember having to call you aside from Alhaji's Bar every so often and secretly press a 100 Naira note into your hands while apologising that I knew it was small fare given the prices of goods, and also that it was hardly enough to stretch out through the hungry semester. Moreover, my own salary as a lecturer was not just mine but always shared out. But you were a good sport as you 'oh'-ed in surprise like a fish gasping for embarrassed air. Anyhow, you would intone that you could manage what I considered a paltry hundred-er and supplement it—as you had a good side hustle editing manuscripts for BookKraft and Kraft Books, as well as Heinemann Publishers. And you wrote the occasional TV script. All that while being a hardworking student. I was not even sure if you were hardworking; I just knew that you got your papers in and seemed to progress easily through your studies. I think you took only one creative writing class with me in the English department. Otherwise, your lectures were on the other side of the Faculty of Arts Quadrangle in the German department. So, our relationship was informal—more or less that of fellow poets and 'tortured souls' whose political and existential sensitivity within the Thursday Group intellectual circle was a kind of “social cement.” And whose irreverence and disregard for material things were a bafflement to those adjacent to the group—like my cousin, Theo, who was undertaking graduate studies in Economics. He loved to drop in intermittently at Alhaji's Bar to banter with us and make fun: “you these poets!”—in a manner of speaking, ‘you these happily penniless poets!’ And there was Mike Diai, who worked in administration. He loved to sit with us and have a pint or two. He did not care for poetry and was impatient with any formal rigid intellectualism. He derided us endlessly for writing poetry only meant to “woo women and steal people's girlfriends.” He did not see the practical use or need for poetry in a tough economy. We humoured him, exchanged conspiratorial looks and laughed it off.

"Harry and the Boys" reprinted with permission from the publisher. For more information about *Imagination's Many Rooms*, please visit Griots Lounge Publishing.
Karl Jirgens (University of Windsor) is happy to announce the release of *The Razor's Edge*, a collection of linked short stories published by The Porcupine's Quill.

*From the publisher:*

In *The Razor's Edge*, Karl Jirgens presents a collection of interlinked fictions that inhabit halfway worlds between past and present, dream and actuality, science and divination. Ordinary daily activities and events lead to unexpected slides into lucid dreams and flirtations with the edge of madness. Drawing on literature and pop culture (from Cinderella and Hamlet to Vladimir Mayakovsky and Anthony Bourdain) as well as the history of twentieth-century genocides (including the Holocaust and the Gulag), these complex, magic realist stories suggest that what seems separate is really interconnected, that the distinction between past, present and future is illusion, and that we might all die of the truth if the truth were truly known.

Karl Jirgens is the author of several books, including the short story collections *Strappado* (Coach House Press) and *A Measure of Time* (Mercury Press), as well as the editor of a number of works of literary criticism. From 1979 to 2016, he edited and published *Rampike*, an international journal of art, writing and theory. He is also a grandmaster of the Korean martial art of TaeKwonDo (8th degree black belt). He lives in Windsor, Ontario.

For more information about *The Razor’s Edge*, please visit The Porcupine’s Quill.
Sandra Singer (University of Guelph) recently published *Entanglement and Entropy in Claire Messud’s Novels*, released this June with Cambridge Scholars Publishing. Messud’s biography covers much geographical movement and she has lived on several continents. Family and direct traumas — giving rise to, or caused by, dislocation — pervade the novels, and Messud’s complex narration enacts a fictional world of multiple, cosmopolitan entanglements in which entropy increases.


From the publisher:

The essays collected here discuss Claire Messud's works in sequence, thus validating the strong historical sense she nurtures through her realist fiction. They also show that the novels' various narrative designs (such as autodiegetic retrospectivity) foster making historical connections. The book interprets Messud's fiction in relationship to her non-fiction, and provides an interview with the author. Foci include post-World War II French Algerian emigrant identities, 1960s American Pop Art and September 11, 2001 communal trauma.
Congratulations to Benjamin Lefebvre, who now works as a full-time copy editor at the University of Waterloo's Centre for Extended Learning, on the publication of two new books this year. *Twice upon a Time: Selected Stories, 1898–1939* (University of Toronto Press), the latest volume in The L.M. Montgomery Library, brings together two dozen periodical stories from across Montgomery's career that contain early incarnations of well-known characters, storylines, and scenes in her best-selling books (including *Anne of Green Gables* and its sequels), as a way to trace the interplay and creative evolution between serial and book publication.

*In the Key of Dale* (Arsenal Pulp Press, with an audiobook from Orange Sky Audio), his first novel, tells the story of a sixteen-year-old queer music prodigy who begins writing letters to his late father. Find him online at benjaminlefebvre.com and lmmonline.org. Though distinct in genre, both of these books have been praised as revelatory and illuminating.
ACCUTE congratulates Dale Tracy (Kwantlen Polytechnic University) on the publication of her first full-length poetry collection, *Derelict Bicycles*. Derelict Bicycles is forthcoming from Anvil Press in October.

From the publisher:

This first collection by Dale Tracy is the atmosphere that derelict bicycles breathe. Like weeds, ones we've built, they burgeon. These poems wonder what sort of a performance thinking is — they perform their own logical hysteria, that emotion that feels what the other emotions feel like. Unconventional but interested in convention, they turn the world in on itself until “[i]t’s almost like a curtain / has been pulled and it’s a different world. / A curtain has been pulled, but I can’t see the curtain.” Dale Tracy mines the intersection of the surreal and the philosophical, with a sprinkling of Samuel Beckett and a dash of Hélène Cixous. Tracy is a fresh, original voice in Canadian poetry, locking her startling surprises and beautiful enigmas in quiet but emphatic lines. Each poem in *Derelict Bicycles* takes things too far, to the edges of its own form.

Dale Tracy is the author of the chapbooks *The Mystery of Ornament* (above/ground press, 2020) and *Celebration Machine* (Proper Tales Press, 2018), the chappoem *What It Satisfies* (Puddles of Sky Press, 2016), and the monograph *With the Witnesses: Poetry, Compassion, and Claimed Experience* (McGill-Queen’s, 2017). Her poetry has appeared in *filling Station, Touch the Donkey*, and *The Goose: A Journal of Arts, Environment, and Culture in Canada*, among others. She is a faculty member in the English Department at Kwantlen Polytechnic University and lives on unceded Coast Salish territory.

For more details about *Derelict Bicycles*, please visit the [Anvil Press](https://www.anvilpress.ca) website.
Jason Demers (University of Regina) announces the publication of *The Life Sentences of Rik McWhinney*, forthcoming from University of Regina Press. Rik McWhinney spent thirty-four years and four months in Canada’s federal penitentiaries — including sixteen years in solitary confinement — but he began his incarceration in Ontario’s training school system at the age of nine. Collected together, McWhinney’s poems, grievance forms, letters to family and government officials, and interviews with the editor provide an insider’s history of Canada’s penitentiary system in the late-20th and early 21st Centuries.

Making note of McWhinney’s “uniquely articulate testimonial and literary voice,” Roxanne Rimstead calls the book “a major contribution to prison writing in Canada.” According to Kevin Walby, co-editor of *Journal of Prisoners on Prisons*, the book is “a creatively damning reflection on the politics, culture, and absurdity of imprisonment” and “an incredible example of the power of prisoner writing. Brought me to tears with its stories of human caging. Riled me up with its subtle and wily analysis of systemic injustice.”

Lest the uninitiated get lost, Rik’s writing is carefully contextualized in section introductions and interviews. As P.J. Murphy points out, *Life Sentences* ultimately “calls for an abolitionist reckoning with the Canadian criminal justice system.”

*From the publisher:*

"This study is timely; an emerging academic demand in criminology and penology is the need to take into account the prisoner (criminalized) as an essential actor in the study of criminal justice and incarceration. This book addresses that demand."

—Robert Gaucher, editor of *Writing as Resistance*

For more details about *The Life Sentences of Rik McWhinney*, please visit the University of Regina Press website.
Concetta Principe (Trent University) is pleased to announce the publication of *From Cogito to Covid: Rethinking Lacan’s "Science and Truth"* (Palgrave Macmillan). Co-edited with Molly Wallace and published as part of the Palgrave Lacan Series, this collection of essays examines the contemporary relevance of Lacan’s 1966 essay “Science and Truth” by exploring Lacan’s contribution to current debates on science, psychoanalysis, ethics and truth. The authors of these essays, including a contribution by Principe titled “The Truth of Lacan’s Name of the Father: A Reconsideration of the ‘truth’ in “Science and Truth,” re-consider understandings of the argument that psychoanalysis is the only science for the human subject.

Concetta Principe, who previously served as Contract Academic Faculty Representative on the ACCUTE Board, is also guest editor for a special issue of *English Studies in Canada* titled "Lacan Now", forthcoming in Winter 2023.

For more details about *From Cogito to Covid: Rethinking Lacan's "Science and Truth"*, please click [here](#).
CALL FOR PAPERS

ACCUTE CONFERENCE 2023

York University – Toronto/Tkaronto
27-30 May 2023

The 2023 Conference CFP for the Association of Canadian College and University Teachers of English (ACCUTE) is now OPEN. We are accepting proposals of 300-500 words to our General Call for Panels, Member-Organized Panels, Creative Writing Panels, and Joint-Sponsored Panels. Please use the Online Submission Form to submit your proposal.

Please note that conference panelists must be ACCUTE members in good standing. Graduate Students and Contract Faculty may be eligible for a partial travel reimbursement as funds allow.

DEADLINE: 15 NOVEMBER 2022
**GENERAL CALL**

ACCUTE’s General Call welcomes papers in all fields of English studies. Submit your 300-500 proposal, abstract, and biographical note using our [Online Submission Form](mailto:info.accute@gmail.com) prior to 15 November 2022. Please contact info.accute@gmail.com if you have any questions about the submission process.

**MEMBER-ORGANIZED PANELS**

Member-Organized Panels are proposed by an ACCUTE member for the annual ACCUTE conference. Please see below for the list of Member-Organized Panels. Submit your 300-500 proposal, abstract, and biographical note, using our [Online Submission Form](mailto:info.accute@gmail.com) prior to 15 November 2022. Please ensure you include the title of the panel you are submitting to. Proposals that are not accepted to the panel will be considered in our General Call.

**CREATIVE WRITING PANELS**

Creative Writing Panels are member-organized panels presented in collaboration with the Creative Writing Collective (CWC). They may also take the form of literary readings. Submit your 300-500 proposal, abstract, and biographical note, using our [Online Submission Form](mailto:info.accute@gmail.com) prior to 15 November 2022. Please ensure you include the title of the panel you are submitting to.

**JOINT-SPONSORED PANELS**

Joint-sponsored panels are held at the ACCUTE conference and are co-sponsored by another association. Joint-sponsored panels are intended to foster links between ACCUTE and other scholarly associations. Panelists are not required to be ACCUTE members so long as they are members of good standing in the co-sponsoring association, but only ACCUTE members will be eligible for travel funding. Submit your 300-500 proposal, abstract, and biographical note, using our [Online Submission Form](mailto:info.accute@gmail.com) prior to 15 November 2022. Please ensure you include the title of the panel you are submitting to.
GENERAL CALL

MEMBER-ORGANIZED PANELS
Reading Dorothy L. Sayers
Not My Normal Self: Madness, Normality, and Textual Selves
Keeping up with the Quotidian: Auto-Criticism in Practice
The Socio-politics of New Media in Theatre/Performance
Contemporary Jewish Literature and The Anthropocene
Hot Flash Lit
The Kinetic Archive
Posthuman Animals in 21st Century Texts
Literary Elsewheres: Afropurism and Reimagination
The Present is the Future in Motion: Afropresentism as Verb and Aesthetic
Reckoning Displacement through Story(tell)ing
Critical Approaches to Literature and Academic Writing Instruction

CREATIVE WRITING PANELS
The Role of Reading in Creative Writing Classes
Practical Supports for the Impractically Minded: A Collaborative Approach to Sustaining Creative Writing Programs
Decolonizing the Tenure Review and Promotion Process for Indigenous Creatives
Creative Writing Practice and Pedagogy: Meta-Writing and Transmission
When the Body Speaks: Expressions of Bodily Pain in Creative Writing

JOINT-SPONSORED PANELS
CANADIAN ENGINEERING EDUCATION ASSOCIATION (CEEA-ACEG) – AI-Generated Writing and the Future of Literary Studies
THE MARGARET ATWOOD SOCIETY (MAS) – Exposed: Age and Gender in Atwood
THE NORTH AMERICAN SOCIETY FOR THE STUDY OF ROMANTICISM (NASSR) – Romantic Protest
NORTH AMERICAN VICTORIAN STUDIES ASSOCIATION – The Victorian Archive, Revisited and Reimagined
CANADIAN ASSOCIATION FOR AMERICAN STUDIES (CAAS) – Making Exceptions, Taking Refuge
CANADIAN ASSOCIATION FOR AMERICAN STUDIES (CAAS) – Hollywood’s Impact on U.S. Cultural Politics
CANADIAN ASSOCIATION FOR AMERICAN STUDIES (CAAS) – American Literary Millenarianism
Reading Dorothy L. Sayers

Organizer: Ann Martin, University of Saskatchewan, ann.martin@usask.ca

1923 saw the publication of Dorothy L. Sayers’s first novel, Whose Body?—a text that marked the beginning of her remarkable career as a mystery writer whose engagement with modernity moves well beyond detective fiction. This panel invites proposals for papers that engage with the many facets of Sayers’s writing, reputation, and place in modernist and religious studies. The underlying question of the panel: how do we read and respond to Sayers in 2023?

Alongside her representation of (and participation in) modernity’s most damaging social exclusions, proposals may explore her role as a public intellectual, best-selling author, Somerville graduate, poet, advertising copywriter, co-founder of the Detection Club, Christian dramatist, and/or translator of Dante. Topics may include:

- rural and urban modernity in her novels
- shifting economic systems and the rise of the consumer class
- societal change and the place of the aristocracy
- Q. D. Leavis and the “Battle of the Brows”
- interwar British feminism and Sayers’s writing on women
- the role of technology in her texts and their publication
- intertextuality and middlebrow fiction
- narrative form and modernist experimentation
- ethics and public writing
- the aftereffects and return of war
Not My Normal Self: Madness, Normality, and Textual Selves

Organizers: Andrew McEwan, Toronto Metropolitan University, andmce@gmail.com; Madelaine Longman, Concordia University, longmanmc@gmail.com

This panel calls for papers to consider literary constructions of normalcy in contrast to apparent madness, mental illness, and/or neurodivergence, and the ways that language of selfhood mediates this divide. Narratives of mental normalcy appear broadly within medical and cultural understandings of some selves as other, as ill, as mad, or as otherwise different, and models of norms structure the goals for corrective responses. In psychiatry, one might think of the ways that medications are described as restoring a sense of one’s normal self, or, if harmful, as alienating one from their sense of selfhood and normalcy. Psychiatric norms become interconnected with ideas of real or legitimate iterations of a self, which is generally perceived as static, discrete, and autonomous. Moreover, social constructions of healthy selfhood are deeply entangled with cultural expectations regarding race, gender, sexuality, ability, and productivity. Consider texts and approaches that resist, subvert, or disrupt narratives of mental normalcy, whether through form, content, or both, and the ways that selfhood may be otherwise constructed (or deconstructed) through disability-, neurodivergent-, and madness-informed critical perspectives.

Keeping up with the Quotidian: Auto-Criticism in Practice

Format: Roundtable
Organizer: Kasia Van Schaik, McGill University, kasia.vanschaik@gmail.com

The last decade has seen a rise in forms of criticism that incorporate autobiography and other explicitly subjective and embodied modes with discourses of philosophy, theory, art writing, and cultural criticism in ways that transgress genre conventions and disciplinary boundaries. This mode of writing has a long history as a critical artistic practice indebted to feminist writing and activism—notable writers include Audre Lorde, Gloria E. Anzaldúa, and Chris Kraus. Yet, the 21st century’s renewed investment in these reflective and reflexive forms—exemplified by popularization of terms such as “autotheory,” “autocriticism” and research creation within the cultural lexicon—have led to a renaissance of the autobiographical in Humanities criticism.

This round table calls for papers, readings, and presentations on autobiography+criticism, public scholarship, auto-theory, and other forms of creative/analytic writing that intersect with the personal and the critical. As practitioners and critics, we will consider the politics and aesthetics...
of these forms at our current cultural juncture. How do these forms fit—or not fit—in the academy? How do they extend or divide the field of literary studies? What are the histories of these forms beyond the North American and/or western traditions? How do these forms intersect with other disciplines? What are your approaches to writing and teaching these cross-genre forms within the university classroom and within your own scholarship?

The Socio-politics of New Media in Theatre/Performance
Organizer: Karl Jirgens, University of Windsor, karl.jirgens@uwindsor.ca

This panel will cover new or under-discussed media intersections of art and technology in the multi-media productions of artists such as: Robert Lepage, Samuel Beckett, Laurie Anderson, Vera Frenkel, Charles Bernstein, Tomson Highway, R. Murray Shafer, and/or Janet Cardiff & George Miller. This “Roundtable” panel will feature 3-4 panelists who each will speak for approximately 10-12 minutes followed by a discussion period addressing questions such as; “Are all media inherently political?” and, “Does theatre/performance affect socio-political-economic conditions?” - This panel encourages commentary of new media uses in the theatre/performance productions of BIPOC and 2S-LGBTQ+ artists while considering forms of resistance against injustice, or analysis of aesthetics that support social justice.

Contemporary Jewish Literature and The Anthropocene
Organizer: Aaron Kreuter, Carleton University, aaronkreuter@gmail.com

This panel seeks paper proposals that investigate the place of Jewish world literature in our current global moment of late capitalism, ecological devastation, and rising fascist movements. How has Jewish literature changed/adapted with the times? What is the best methodological/thematic lens through which to view contemporary Jewish fiction, poetry, drama, and film? Is there even such a thing as “Jewish literature” now that the waves of immigration that fueled the heights of Jewish writing continue to recede into the past? What does it mean if there isn’t? Has the male Ashkenazi viewpoint that has long been dominant in North American Jewish fiction made way for other positionalities, including Sephardi, Mizrahi, Jews of Colour, or queer Jews? In answering these questions, this panel hopes to explore a variety of national contexts, genres, and theoretical approaches. Topics could include: Jewish literature and settler colonialism; diaspora and Zionism in a global world; literary accounts of Israel/Palestine; the
“Jewish Imperial turn”; Jewishness and planetary collapse; immigration/assimilation/antisemitism; Jewish literature and white supremacy. Overall, the papers in this panel will make a case for why studying Jewish literature is relevant today.

**Hot Flash Lit**

Organizers: Lily Cho, York University [lilycho@yorku.ca](mailto:lilycho@yorku.ca); Neta Gordon, Brock University [ngordon@brocku.ca](mailto:ngordon@brocku.ca)

In a 2019 article published in *The Paris Review*, Darcey Steinke – author of *Flash Count Diary: Menopause and the Vindication of Natural Life* – notes that, in attempting to read “the whole tiny canon of menopause literature,” the few menopausal characters she found were a sorry bunch: “Pathetic. Depressed. Doomed.” Is there a way to expand on Steinke’s personal findings? Where is menopause in literature? Can it be a style? A form of representation? A formal intervention that invites pauses, heated or otherwise? Is it hidden? Surely, it is there, somewhere? This panel invites critical engagements with menopause in English literature. While our discipline has devoted considerable intellectual resources to the coming-of-age narrative, there is relatively little discussion of a life-change that is widely recognized as equally biologically and culturally disruptive and transformative as adolescence. At the other end of the life cycle, there is a robust and growing body of literary criticism devoted to gerontological readings. Surely, women do not have to be either pubescent or near death in order to be worthy subjects of literary criticism? To that end, we invite papers that illuminate hot flashes in literature that could include, but are not limited to, the following questions and lines of inquiry:

- Is the figure of the menopausal woman hidden in literature? When we find her, is it possible to read her in ways that transcend a focus on loss?
- A fashion blog once identified “menocore” as a major trend characterized by a propensity towards loose layers, linen, and “everything super flowy.” Can menocore also be a literary style?
- How can we read for trans men’s experiences of menopause?
- Steinke notes that her reading desires and practices shifted “after her own transition”; given the demographics of English departments, is there increasing potential for what one might call a “menotextual” approach to literature, sited in the changed reader? What does a menotextual reading look like?
- How do representations of rapid disrobing, sudden exits, and insomnia change when read through the lens of the hot flash?
Unlike menopause, the onset of perimenopause is often hard to pinpoint. Is the concept and/or experience of ambiguous beginnings in mid-life useful for literary criticism?

Are there national or transnational implications for reading menopause in literature? Or, where is here for hot flash lit?

The Kinetic Archive

Organizers: Linda Morra, Bishop’s University, lindalovesespresso@yahoo.ca; Gregory Betts (Brock University), gbetts@brocku.ca

In Archive Fever, Jacques Derrida defines archives as static repositories, offering strongholds for institutions by which they govern, preside, make meaning, and justify their continued authority. He thus argues that there is a fundamental connection between the magistrate’s political power and the “right to make or to represent the law” (2). But whose law? And whose meaning? And how legitimate is it to continue to approach archives in ways that suggest their immovability, especially in a world increasingly subject to geographical migration, digital communication, and global transfer? Instead, as Gregory Betts and Linda M. Morra have elsewhere argued, a “kinetic” model of the archive may be proposed, also inscribed by affective significance, that admits the roles of chance and precarity into the very proposition of its value, as it recalibrates ideas about what should be preserved and which forms it should assume. If kinetic archives allow for chance and arbitrariness in the construction of values, they may also be balanced against the destructive power of the anarchive. This panel, which calls for papers that explore these forms of kinetic archives in relation to literary texts by authors in Canada, might extend (but are not limited) to:

- Chance or serendipity
- Alienation, displacement, and relocation
- Institutional factors
- Archives and sex/gender
- Black archival futurity
- Transformative Indigenous archives
- Transnational movements
- Shifting values
- Destruction or entropy
- Digitization and loss of memory
- Archiving kinetic art
Posthuman Animals in 21st Century Texts

Organizers: Monica Sousa, York University, msousa93@yorku.ca; Jerika Sanderson, University of Waterloo, j9sander@uwaterloo.ca

Humans have a long history of refashioning and manipulating animal bodies. In the 21st century, rapidly advancing technologies have allowed these practices to become even more precise and widespread. Critical posthumanism, a theoretical approach to decentering the human, can allow us to better understand the impacts that these practices have on both animals and humans. Pramod Nayar argues that an important aspect of posthumanism is that it provides “a greater moral–ethical response, and responsibility, to non-human life forms in the age of species blurring and species mixing” (101). With this in mind, how can critical posthumanism be used to consider the consequences of altering animal bodies?

To consider how critical posthumanism can provide essential contributions to conversations about animal rights, identity, and agency in the 21st century, this panel seeks abstracts that explore the representation of nonhuman animals, technology, and posthumanism in 21st century fiction and/or nonfiction texts. Topics of particular interest include (but are not limited to) genetic modification, de-extinction, xenotransplantation, animals and medicine/pharmaceuticals, and animals as food sources. We welcome abstracts that examine novels, short stories, movies/television, science writing, journalism, scientific/medical discourse, and multimedia works. Please submit a 100-word bio along with a 250-300 word abstract.

Literary Elsewheres: Afrofuturism and Reimagination

Organizer: Nikta Sadati, Queen's University, nikta.sadati@queensu.ca

This panel seeks proposals related to literary Afrofuturism and/or African Fantasy, focusing on the experiences of the Black Diaspora. Nadia Ellis describes the Black Diaspora as “characterized by a distinctive desire to belong elsewhere.” This desire can be seen as translated to become the
imaginative elsewhere of Afrofuturism, a literary mode that Elizabeth C. Hamilton defines as “the interjection of futurity, fantasy, and technology in the arts of Africa and the African Diaspora.” Indeed, many of the contemporary Afrofuturist texts work to reimagine blanks in the archival histories of the Black Atlantic in order to create utopic or dystopic futures centered on the Black diasporic subject, charting the future through a haunting, ghost-like past. Proposals may consider how Afrofuturist literature reimagines politics of identity, sexuality, and racial oppression in imagined and other-worldly spaces. Where can we find empowerment and literary transformation in the fantastical elsewhere based on African mythology, culture, and history?

Relevant topics might include (but are not limited to)

- Magical realism and mythology
- The figure of the “Afronaut”
- The role of technology
- The racialization of space
- Historical fiction
- Queering of the Black Diaspora
- Animals and Anthropomorphism
- Possession and Ghosts
- Afrofuturism through the lens of Critical Race Studies

The Present is the Future in Motion: Afropresentism as Verb and Aesthetic

Panel Format: Roundtable
Organizer: Jasleen Singh, University of Toronto, ja.singh@mail.utoronto.ca

In their April 2022 interview with BOMB magazine, visual artist and theorist Neema Githere (they/she) notes that Afropresentism is as much a practice as it is an aesthetic or theory. “I always say that the present is the future in motion,” Githere insists. “We carry ancient legacies and future aspirations in our bodies in the here and now.” But what does it mean to be a Black body that has survived until the present moment—survived centuries of genocide, colonization, and erasure—to be here, now?

This panel invites researchers to consider how African and African diasporic writers, artists, musicians, and/or filmmakers engage with questions of temporality, and/or time as a (seemingly) linear progression. Researchers might also explore Black texts, art, and
films—regardless of publication or release date—that investigate corporeality, embodiment, affect, or other immediate responses to moments of racialization and racism.

Unlike Afrofuturist texts, Afropresentism seeks to liberate Black cultural, technological, and social advancement from the realm of the surreal and speculative. Acknowledging that each Black author portrays their Blackness in their own, individual way, what can we learn from their specific representations of race and/or time? What about their Afropresentist work is timely, or transcends time?

**Reckoning Displacement through Story(tell)ing**

Organizers: Graduate Student Caucus, Krista Collier-Jarvis, Dalhousie, Krista.Collier-Jarvis@dal.ca

In *Research Through, With and As Storying* (2018), Louise Gwenneth Phillips and Tracey Bunda point out that more and more students are engaging with storying in their research (43). This is because “[s]tories are embodied acts of intertextualised, transgenerational law and life spoken across and through time and place. In and of the everyday and everytime, stories – whether those that told of our origin or of our being now – all carry meaning: a theorised understanding that communicates the world” (8). As such, story is not separate from but rather a part of theory, criticism, and the various other ways we understand text. Engaging with storying provides students a broader understanding of their research and how identity and experience informs it.

Considering the recent turn to storying, this storytelling panel (10-12 minute presentations) provides a space for graduate student researchers to engage with their own stories as a way of reckoning with various forms of displacement.

Topics can include (but are not limited to):

- Academic displacement
- Self exile/exile
- Immigrant and refugee experiences
- Environmental/climate change
- Diasporic experiences
- Capitalist and class displacement
- Digital displacement
*Please note that this panel is hosted by ACCUTE’s Graduate Student Caucus and is limited to graduate students only.

Critical Approaches to Literature and Academic Writing Instruction

Format: Roundtable
Organizers: Amanda Paxton, University of Toronto Mississauga, amanda.paxton@utoronto.ca; Alexander Thomas, University of Toronto, alexander.thomas@mail.utoronto.ca

Historically, postsecondary English departments have offered courses in literature and composition: reading and writing. Recent years have witnessed a rise in critical approaches to both types of offerings. Critiques and reconsiderations of the traditional literary canon have increasingly expanded the range of assigned texts to include historically subjugated texts, world literatures, and works by marginalized voices. Similarly, critical pedagogical approaches to academic writing have introduced scrutiny of and resistance to the privileging of standard English and its role in what Anis Bawarshi calls “the construction of master narratives, narratives that define students’ values, goals, and epistemologies, and that perpetrate power relationships and subject positions.” This roundtable explores how critical approaches to these two central elements of the English department might intersect. How might non-standard literary forms, Englishes, and/or practices be used to decolonize the writing classroom? Likewise, how might critical pedagogical approaches to writing be applied in English literature teaching? How can literature and writing instruction be integrated in aid of, in the words of Vanessa Andreotti, “expanding frames of reference while upholding an ethical stance towards the Other”? Prospective panelists are asked to submit a 300-word description of a 5-8-minute position paper. Techniques, experiences, plans, and provocations are all welcome.
The Role of Reading in Creative Writing Classes

What is the role of reading in creative writing classes, and how does that role shift based on genre, experience level, class size, or teaching modality? How do we assign model texts in creative writing courses without setting up a dynamic of mastery that leaves our students feeling intimidated or alienated? In a busy semester with limited in-class time, how do teachers integrate assigned reading into a full schedule of writing and group critique? As students struggle with cognitive erosion and scattered attention, what methods and approaches can help them develop a practice of focused active reading?

This panel invites creative writing teachers to share approaches and assignments that reimagine the role of reading in creative writing classrooms. Let’s talk about collaborative annotations, commonplace books, student-directed craft apprenticeships, use of audio and video, and more. The panel also welcomes presentations on the role of creative writing/creative assignments in primarily reading-focused classes. We will use an interview format, with each presenter briefly sharing an approach or sample assignment before being interviewed by the subsequent presenter.

Practical Supports for the Impractically Minded: A Collaborative Approach to Sustaining Creative Writing Programs

“The continuing commercialization of higher education,” Dale Kirby has argued, “and the prioritization of private interests over public ones have fostered an increasingly utilitarian, market oriented ideological outlook on the raison d’être of higher education” (1648). As Canadian universities increasingly shift towards a free enterprise model, the need for liberal arts programs to act collectively in order to ensure their mutual survival seems all the more
pressing. Creative writing programs are especially vulnerable to these forces, as their small class sizes and frequently intangible learning outcomes place them at odds with more packaged approaches to postsecondary education. Given the growing emphasis on the quantifiable, how might creative writing instructors at different institutions work together to counter these pressures and to ensure that their programs are valued for all that they offer, and not simply for the marketable success of their graduates? This panel invites talks, papers, or creative works, no more than six minutes in length, that suggest one way to strengthen relationships between and among creative writing programs. The remaining portion of the session will follow a world cafe format that enables audience members to contribute their perspective by offering their own responses to this question.

Works Cited


**Decolonizing the Tenure Review and Promotion Process for Indigenous Creatives**

Organizer: Dave Hickey, University of Prince Edward Island, dshickey@upei.ca

The tenure review and promotion process continues to reveal the gap between the desire for decolonization and its realization. Even in those instances where a university is receptive to adding new language to the collective agreement that recognizes the contributions of Indigenous faculty members, arriving at this language is a fraught process, as the very terms of its articulation, negotiation, and incorporation follow procedures that all too frequently alienate and marginalize the very individuals they seek to serve. Facing university review committees that are often already skeptical of creative endeavours, Indigenous creatives seeking tenure may well face a double bias: first, as faculty members who are making non-traditional scholarly contributions in the form of creative projects, and then again as artists, interdisciplinary or otherwise, whose work may or may not conform to a conventional genre, and therefore may or may not circulate within standard publishing channels. Without prescribing a sweeping approach whose uniformity would only serve to exacerbate the problem, what more flexible forms could these new criteria assume? What kind of tenure and promotion process, in other words, best serves Indigenous creatives? And how do collective bargaining teams ensure that the impact of these measures is actually felt?
Creative Writing Practice and Pedagogy: Meta-Writing and Transmission

Format: A hybrid of a conventional session, a demonstration, and a storytelling panel, with readings and craftwork explanation by the selected authors, followed by discussion and questions and answers from the audience
Organizer: Sheheryar B. Sheikh, University of Saskatchewan, sheheryar.sheikh@usask.ca

In the multiple roles that a student, lecturer, or professor performs as a Creative Writing Professional, the pedagogical aspect of the personal practice often gets overlooked or compartmentalized as separate from the teaching stream. It is often also considered bizarre to talk about one’s own work in a classroom setting to “teach” or “pass on” the lessons learned through experiments, mistakes, or serendipitous discoveries in the process of writing. Those revelatory messages are often kept (and deemed more appropriate for) the post-publication interviews of relatively successful authors. With their presentations on this panel, there is an opportunity for practicing professionals, in the middle of their current projects, to enable a glimpse into their writing practices and what they wish to pass on in the immediate, imminent now, to their fellow practitioners. We invite writer-teachers to provide premises/summaries of their works in progress, with the aim to focus their presentations on reading excerpts from these works and present on the conscious crafting and world-building decisions related to these works-in-progress. The audience of this talk is the writer-in-training as well as the academic who wants to gain more insight on the creative process, and the panel will be publicized widely among both.

When the Body Speaks: Expressions of Bodily Pain in Creative Writing

Organizers: Kendra Guidolin, University of Ottawa, kguid032@uottawa.ca; Kimberly Quiogue Andrews, University of Ottawa, kimberly.andrews@uottawa.ca

From scholars like Elaine Scarry to poets like Roxanna Bennett, many have concluded that bodily pain—acute or chronic—eludes language. That is, because every body has its own unique biology, history, and identity, no single individual experiences pain in the exact same way. If one cannot fully encompass an entire experience of pain, especially due to its dynamic relationship with the body in which it is experienced, how then can one express it accurately?

In order to discuss how writing may inform the reader of experiences of pain—or demonstrate to the reader an inability to fully express pain as it occurs within the body—this session invites writers of all experiences and identities to present their creative works that surround pain and
its manifestations in the body.

This session is envisioned as being a roundtable where writers, after sharing their works, may further discuss ideas and questions that arise when thinking about and expressing pain.

These questions may include: How do we discuss—or attempt to discuss—pain, particularly since these experiences may not be accessible to others? How can we discuss these instances of pain while maintaining the agency of the person experiencing pain? What language or forms of writing best speak to these experiences?

JOINT-SPONSORED PANELS

CANADIAN ENGINEERING EDUCATION ASSOCIATION (CEEA-ACEG) – AI-Generated Writing and the Future of Literary Studies

Organizers: Jason Wiens, University of Calgary, jlwien@ucalgary.ca; Bob Brennan, University of Calgary, rbrennan@ucalgary.ca

Artificial Intelligence (AI) has now progressed to the point where machines can autonomously and convincingly generate text that is difficult to distinguish from that written by humans. Natural-language generated (NLG) algorithms are already creating content in digital journalism, and the command language model Generative Pre-Trained Transformer 3 (GPT-3), released by OpenAI in 2020, can be customized to generate text in any number of genres. Moreover, recent studies such as the 2021 article “Artificial Intelligence versus Maya Angelou” (Köbis and Mossink) suggest that it may be difficult to distinguish between poetry written by machines and that written by humans. This panel invites papers that consider the implications of AI-generated writing on the professional work—especially teaching and scholarship—of literary studies, as well as its implications for creative writing. Possible topics could include:

- the implications of AI-generated writing for assessment and academic integrity
- the ethical uses of AI-assisted writing in academic writing
- creative uses of AI-generated writing
- AI’s differentiated capacities to write convincingly in different genres
- comparisons of AI- and human-generated texts
- AI-generated writing and its impact on the job market of the future
- AI-assisted writing and accessibility, equity, diversity, and inclusivity
THE MARGARET ATWOOD SOCIETY (MAS) – Exposed: Age and Gender in Atwood

Organizer: Tina Trigg, The King’s University, tina.trigg@kingsu.ca

From GG-winning young female poet in 1966 to iconic (though not-yet-deceased) figurehead on a Canadian postage stamp in 2021, Margaret Atwood herself has consistently embodied and challenged dominant North American narratives of age and gender. More importantly, her work across genres has represented varying stages of being female – including childhood, coming-of-age, young adulthood, same gender relationships (siblings, friends/enemies), cross-gender relationships, mothers/mothering, middle-age invisibility, ageism/becoming elderly, cross-generational relationships – largely in middle-class white culture. In what ways do these texts go beyond mere representation to interrogate, complicate, subvert, or expose limitations of dominant Western associations of an age-gender binary? This panel invites papers using any theoretical frame to explore age/aging/ageism and gender in any of Atwood’s works – recent or early – across any genre.

THE NORTH AMERICAN SOCIETY FOR THE STUDY OF ROMANTICISM (NASSR) – Romantic Protest

Organizer: Michelle Faubert, University of Manitoba, michelle.faubert@umanitoba.ca

The formation of Romanticism as a movement was influenced by the major revolutions that occurred in that period: the American Revolution (1775-83) saw the American colonies break away from British rule (and taxation), the French Revolution (1789-99) was motivated by a desire to establish the governing power of the citizens of France over and against the corrupt French monarchy and Catholic Church, and slave revolts in the colonies were a constant source of interest or concern, depending on one’s political leanings and financial investments. Tacky’s Rebellion of 1760-1 in Jamaica and the Haitian Revolution (1791-1804) and its aftermath were the most significant to touch British interests. This revolutionary spirit is reflected in the many works of protest that characterize Romantic-era literature. All of the above issues – agitation against “big government” and political corruption, the agitation for greater democracy, and the bid for racial justice – also permeate the many protesting movements that characterize today’s political scene, showing the relevance of Romantic-era studies to today’s concerns. This panel, in “roundtable” format, invites papers exploring the forms of literary protest in the Romantic period, which may include the above topics or any others (including environmental and gender-based protest).
Recent critical examinations into a wide range of materials – fiction written from and about Britain’s colonies, ship logs and scrapbooks, gardening manuals and private journals, etc. – have begun altering the landscape of Victorian studies.

In spirit they extend calls that emerged decades ago to expand the canon, but they raise more fundamental questions about the diversity of ways and locations in which texts were produced and consumed during the nineteenth century. They encourage us to look beyond England’s metropolitan centres, to regard print as an interactive rather than a static medium, and to see the Victorian archive as an evolving assemblage of texts and research possibilities.

We invite proposals for 15- to 20-minute papers that combine critical analysis with methodological or theoretical reflection on the subject of the Victorian archive. What new lessons does a revisiting and reimagining of the archive impart, and what new directions for research do they offer? What alternate or untold narratives are uncovered? Proposals reflecting NAVSA’s multidisciplinary and interdisciplinary aims are especially welcome.

American constructions of Canada as a place of refuge are not new, nor are Canada’s efforts to articulate its uniqueness and superiority compared to the US. There is a long tradition of Americans and Canadians positioning Canada as better than its American neighbour. At the same time, Canada has increasingly engaged in “performance[s] of civility” (Coleman 29), that is, popular discursive formations about its superiority. This approach has led, paradoxically, to the use of states of exception to ensure the suspension of legal rights and processes in the case of those who are perceived to be a threat and conversely, the encouragement of a strategic acknowledgement of certain traumatic histories. These histories typically are framed by an “elegiac discourse” that confirms the necessity of such losses for the sake of “progress,”
including the assumption that “Natives” and Acadians were “‘vanishing race[s]’” (9). This panel invites contributors to explore texts on one or both sides of the border across time periods to investigate American and Canadian ideas of exceptionalism and the questions and challenges that these ideologies raise, along with Canada’s efforts to represent itself as a kinder, gentler nation to the world.

Works Cited

CANADIAN ASSOCIATION FOR AMERICAN STUDIES (CAAS) – Hollywood’s Impact on U.S. Cultural Politics

Organizers: Natasha Farrell, Memorial University, f39nf@mun.ca; Adam Beardsworth, Memorial University, abeardsworth@grenfell.mun.ca

Since the early twentieth century, Hollywood has influenced American identity, politics, and culture. From Cold War propaganda films to Reagan’s “shining city on a hill” narratives, Hollywood has been used as a vehicle for the advancement of numerous agendas. In the era of #METOO, #BlackLivesMatter, Supreme Court activism, and the Trump Presidency, the relationship between mainstream film and US culture has become increasingly politicized. The rise of influencer culture and the ubiquitous reach of the film industry through streaming services positions the entertainment industry at the heart of an incendiary culture war.

We seek new perspectives on Hollywood’s impact on US cultural politics. We also encourage proposals that consider how Hollywood’s political concerns shape social and political change (for better or worse). Possible topics include but are not limited to:

- Hollywood and Gender
- Hollywood and Race
- Film and/as political ideology
- Hollywood and nostalgia
- Climate change in Film
- Hollywood and the Alt Right
- Hollywood’s imaginary Left
- Reality TV and real politics
- Black filmmakers / actors and resistance
The persistence of jingoism in Hollywood film
Celebrity-driven social media campaigns
Film, celebrities, and electoral politics

CANADIAN ASSOCIATION FOR AMERICAN STUDIES (CAAS) – American Literary Millenarianism

Organizers: Michael Cameron, Dalhousie University, cameron.m@dal.ca; Jenna Hunnef, University of Saskatchewan, jenna.hunnef@usask.ca

This panel seeks proposals related to representations of millenarianism in American literature and popular culture. Whereas the related word “millennialism” has a distinctly Christian connotation, denoting the thousand-year peace that is to precede the Final Judgment of the apocalypse, “millenarianism” refers to the broader and not-necessarily religious expectation of a transformative renewal and revitalization of society. Millenarian hope can thus be employed by the disenfranchised, as in the Native American “Ghost Dance” movement, or co-opted for reactionary populism, such as is expressed in Donald Trump’s infamous slogan “Make America Great Again.” The colonial project of America seems especially conducive to millenarianism, and thus we would expect to find the theme taken up in its culture production. To this end we ask – How are millenarian themes represented in American literature and popular culture, and what do such representations reveal about America’s past, its present, and its future?

Relevant topics might include (but are not limited to):

- Apocalyptic and post-apocalyptic literature
- Utopianism and heterotopia
- Environmentalism and ecological renewal
- Afrofuturism and Africanfuturism
- Millenarianism in slave narratives
- Indigenous futurisms
- Queering utopia
- Evangelical, Mormon, or other religious messianisms
- Pastoralism and transcendentalism
- UFOs and other conspiracy theories
- Salvation in American “spirituals” and related musical genres
ASSOCIATION FOR LITERATURE, ENVIRONMENT, AND CULTURE IN CANADA (ALECC) – Reckoning with Extraction

Organizers: Catriona Sandilands, York University, essandi@yorku.ca; Melanie Dennis Unrau, University of Manitoba, melanie.unrau@umanitoba.ca

The Canadian resource economy has long been described by political economists as stuck in a series of staples traps: vicious cycles of exporting more and more raw resources for low prices that began with the colonial fur trade and have extended to settler-colonial agriculture, fisheries, forestry, mining, and fossil-fuel production, as well as to Canada’s infamous role in global resource extraction. Following recent intersectional critical interventions on extractive culture such as Kathryn Yusoff’s *A Billion Black Anthropocenes or None*, Max Liboiron’s *Pollution Is Colonialism*, E Cram’s *Violent Inheritance: Sexuality, Land, and Energy in Making the North American West*, and Ryan Cecil Jobson’s “Dead Labor: On Racial Capital and Fossil Capital,” this roundtable focuses on the traps, pitfalls, challenges, and possible futures of Canadian literature as deeply entangled with resource extraction of various kinds. We invite proposals for provocative, ten-minute roundtable papers on Canadian, Indigenous, diasporic, and migrant literatures in relation to resource aesthetics, extractive ideologies, racial capitalism, land relations, protest literatures, countercultures, and ecopoetics. We especially welcome Black, Indigenous, queer, crip, feminist, decolonial, antiracist, and other subversive or marginalized perspectives. We welcome analysis of academic institutions, including English departments, as complicit in, infected by, and/or resistant to cultures of extraction.

QUEER STUDIES ASSOCIATION OF CANADA (QSAC) – Life Writing as Queer Testimony

Organizer: Rachel M. Friars, Queen’s University, 18rmf@queensu.ca

How might life writing, the act of inserting the subjective ‘I’ into narrative discourse, serve as a form of queer testimony? ACCUTE and the Queer Studies Association of Canada invite paper proposals that analyse the political, social, and emotional nuances behind various forms of queer life writing in literature from any temporal or geographical period. Dorota Sajewska has written that there is “performative power [in] queer testimony” (2021, 452), and Victor Marsh has previously suggested that queer life writing as testimony functions as a way of speaking back to the culture of oppression and exclusion (2007, 263). Many queer texts focus on the place of the self in society, either in the search for a queer community or in fundamental
opposition to heterosexual frameworks. Proposals may consider how queer testimony finds a home in life writing as a means of questioning dominant social structures.

Relevant topics might include (but are not limited to):

- Queer diaries
- Queer auto/biography
- Fictional diary novels
- ‘Coming out’ stories
- Queer Modernism and Postmodernism
- Non-binary identity and life writing
- Queer erotics: pleasure and life writing
- Presence and absence in queer life writing
- Communities of care
- Queerness and race in life writing
- Life writing as queer protest
- Queer temporality/history and life writing
- Life writing and testimony during the AIDS crisis
- Disability studies and queer life writing
- Queer archives
- Life writing and trauma studies
- Transgender testimony and life writing

CANADIAN COMPARATIVE LITERATURE ASSOCIATION (CCLA) – The Rhetoric of Trauma and the Silencing of Discourse

Format: Roundtable
Organizers: Jill Planche, Toronto Metropolitan University, jillplanche@gmail.com; Joseph Pivato, Athabasca University, pivato@athabascau.ca

The panel will explore different points of view on this controversial topic: how can we discuss ideas, arguments and events that we are not supposed to talk about because our words may “trigger,” or “re-traumatize victims”? The rhetoric of trauma and victimization can be used to rule out publications of slave narratives, or Holocaust testimony or Truth & Reconciliation Indigenous witnessing of atrocities.
Lawrence Hill’s award-winning Canadian novel, *The Book of Negroes* had to change the title to *Someone Knows My Name* in order to be published in the USA, Australia and New Zealand. The book was publicly burned in The Netherlands because of the Canadian title. In this context, how do we uphold freedom of speech or academic freedom under the threat of cancel-culture?
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